

Haftarah for Parashat Pikudey and for Sukkot Day 2 (1 Kings 7-51 to 8-21)

based on the translations of

Robert Alter, Aryeh Kaplan, Stone Edition Tanach, I.W. Slotki, W. Gunther Plaut, Jerusalem Bible, New King James Bible
modeled after the recording in *Navigating the Bible II*:

<https://bible.ort.org/books/haftarotd4.asp?action=displaypage&book=2&chapter=7&verse=51&portion=26>

7:51 [Thus was finished] [all of the work]—the task [that had been done] by King Solomon, for the House of YHWH.

And brought in by Solomon [were the dedicated things] | —the donations [of David his father]:

the silver and the gold and the vessels, [and he placed them all] in the treasury of the house of YHWH.

8:1 Then assembled Solomon the elders [of Israel] [as well as] [all the heads of the tribes],

the chiefs of the fathers—[the patriarchal chiefs] [of *B'nei Yisrael*] around King Solomon, in Jerusalem,

[and to bring up] [the ark of the covenant] [of YHWH] from the city of David, which is Zion.

2 Then gathered around him—around [King Solomon]—[every man] of Israel,

in the month of Ethanim, at the festival (*Sukkot*). This was in the seventh month.

3 [And so they came]: all the elders of Israel. And the priests raised up [the holy Ark].

4 [They brought it up]—the Ark of YHWH and the Tent of Meeting, and all the vessels that were sacred, that were in the Tent.

They brought them up—the priests and the Levites.

5 [Now the king], [*Shlomo ha Melek*], [and the whole assembly] of Israel who had gathered [around him], [were with him] in front of the Ark.

They sacrificed sheep and oxen: [so many of them] [they could not be recorded] or counted, [for their multitude].

6 [So they brought it]—[the *cohanim*] (priests)—the Ark [of the covenant of YHWH] [to its place]:

to the sanctuary of the house, to the Holy of Holies beneath the wings of the cherubim.

7 [Inasmuch as] the cherubim [spread out] their wings [over the place] of the Ark.

[And sheltered it was], [by the cherubim] the Ark and its poles, [from above].

8 [And so far out did the poles extend]—[so long were the poles], [that they could be seen]—

the ends of the poles [were seen from the Holy Place] in front of the sanctuary, [but they could not be seen] outside.

[They have] [been there] until this very day.

8:9 [There was nothing] inside the Ark, [with the exception] of the two tablets of stone
 that [had been] [placed inside] by Moses at Horeb,
 [where there was made] a covenant by YHWH with the children of Israel, when they came out from the land of Egypt.
 10 [And it happened], when there emerged the *cohanim* [from the Holy Place], that the cloud filled the house of YHWH.
 11 [And they were not able]—[the *cohanim*]—to stand up and minister, because of the cloud,
 since filled by the glory of YHWH, was the house of YHWH.
 12 [Then came forth] [these words] [from Solomon]: “YHWH has said [that He would dwell] [in deep darkness].
 13 [I have built]—[I truly have built] a house—an exalted place—for You: a place for You to dwell [for all time].”
 14 [He then turned]—the king [faced the people]—[and he then blessed] the whole assembly of Israel,
 with the whole assembly of Israel [standing there].
 15 [And this is what he said]: “Blessed be YHWH the God of Israel, Who [spoke with] [His own mouth] to David [my father],
 and with his own hand fulfilled it, [saying this]:
 16 ‘[Ever since the day] that I brought out [My people]—[My people Israel] [from the land of Egypt],
 [I have not] [chosen a city] from all the tribes of Israel
 to build a house where there might find My name [a home there], [but I did choose] David [to be over] My people Israel.’
 17 [It truly was] [in the heart] of David my father to build a house for the name of YHWH, the God of Israel.
 18 But said YHWH to David my father, ‘[Inasmuch as] [it was] indeed in your heart to build a house [for My name],
 [you have done well] because it was [in your heart].
 19 And yet you will not build the house,
 but rather your son, [who will emerge] [from your loins]—he will build My house [for My name].’
 20 And fulfilled by YHWH is His word that [He did speak],
 [for I have risen up] [and I took the place] of David my father, [and I now sit] | on the throne [of the House of Israel],
 [just as] [it was promised] by YHWH, [and I have built] the house for the name of YHWH, the God of Israel.
 21 [And I have made] there a place for the Ark [in which is kept] the covenant [of YHWH],
 which [He had made] [with our fathers] [end melody] when He brought them out from the land of Egypt.”

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some “poetic licence”, and some willingness on the part of the listener to be “carried” by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these “transtropilations” are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a “window” into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. “cut a covenant”) to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 “beam above the door” rather than “lintel”) to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between “literalness” and “listenable-ness”. A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha tipcha munach tevir mapakh or yetiv kadma or pashta gersh gershayim telisha katana telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana “lean toward” the words they “conjoin” to, while the *disjunctive tropes* such as tipcha, gersh, gershayim, and telisha gedola “lean away” from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* “rivi'i” melody in whatever way seems most natural.

As a variant of the “grey bracket” device, I indicate pairs of tropes by “wrapping them around” the phrase which have the combined melody:

mercha/tipcha	kadma/geresh (<i>or</i> : azla, etc.)	mercha siluk
(Renew our days)	(She weeps bitterly).	(a fire-offering to God)

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

I put words in gray which I consider essential but which don’t strictly match the Hebrew. I also “pad” some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the *leyner*’s cantillation system. In particular, the tropes *telisha g’dola* (ר), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the musical phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

“*Metigah-zakef*” is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself]

In some trope systems (viz. cantor Moshe Haschel in “Navigating the Bible II”) this is given a distinctive melody—I add extra syllables to fill out the musical phrase (as in “take care” in this example). Haschel’s system also chants the trope *munach* as *legarmeh* more often than other systems do.

I don’t write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the *leyner* can choose to pronounce it as “*God*” or “*Adonai*”.

Warning on the Hebrew text: The text I use for the English trope system is from Aryeh Kaplan; the Hebrew text I display is from Wikisource. Occasionally (but rarely) a phrase will use different tropes in the two systems.

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, ‘The Living Torah’ (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, ‘The Bible With Sources Revealed’ (2003)
Everett Fox, ‘The Five Books of Moses’ (1997)
The Stone Edition ‘Tanach’ (1996)
JPS ‘Hebrew-English Tanach’, (2nd Ed. 2000), *along with* Orlinsky, ‘Notes on the New Translation of the Torah’ (1969)
Robert Alter, ‘The Five Books of Moses’ (2004)
Commentaries in the ‘Anchor Bible’ series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)